

A Supporting paper
for an MFA thesis exhibition

University of Minnesota,
Department of Fine Art

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Thesis Introduction: Fragments, flows and the development of something that sounds like a position.

I don't intend to say that my work is rooted in ambiguity, or that by reluctance to speak loosely/simplely I am intentionally provoking confusion... reluctance comes from an ongoing question of how one may speak in succinct terms about subjects that are lively because they are not fixed. Carefulness of speech and thought are not practiced for the sake of a clinical working method. I welcome the surprise, the happy accident and all possibilities of serendipity along the meandering path of thought and working.

My reluctance is not intended as an attempt to exercise outright control over my work, it is a matter of focusing or enticing the field of meaning through systems of relations.

Strict rationalism and irrationalism are two poles to be avoided.

What follows are fragments, important and formative fragments that have been vital to the development and expansion of the territory of my investigations. The fragments come in the form of lists, rants, navigations of concepts, stories, quotations and more...it is not necessary to read this thesis in chronological order.

On Painting:

Conditions and beliefs

Conditions for painting: the following list is a set of expectations I have for the life of my paintings.

A. Implication and explication: the system of codes and notions of directness or purity.

-Subtle acts: the tension of attention

B. Elements of mystery: appearances, expectations, surprise.

-Speaking in code, speaking through code.

-Extending codes: context, history, investigation and extension of meaning, play.

C. Noise: Surface, light, color.

-Resonance, seduction, enticement.

-Speed and stasis: repetition, shift/displacement, stammering

D. Complexity: complexity of image referent/context, meaning.

representation, abstraction, simulacra, excess/economy

E. Beauty and the Sublime:

-Beauty in Service

-Tradition of the Sublime



Camouflage (detail), 2001.

Belief: The conditions required for my paintings are arrived at through a belief in the means, methods and expectations I feel necessary for the practice of painting. The following are thoughts that expand on these conditions.

A. Implication vs. Explication

-Enticement and suggestion

-Blatant actions

-Subtlety: the weight of the understated, tension of being almost always overlooked.

-Periphery, secondary, background.

Subtle acts are those little things that may appear to be anomalies, idiosyncrasies or blips. These acts and actions come out of the intent to address concepts/compose exchanges with the work and the viewer in a quietly unfolding manner. But subtlety needs something from blatancy. It needs a context, an alternative, a facade. Blatant are the acts that are undeniable, noisy, direct. This isn't restricted to blatancy as form and subtlety as concept, or vice versa. Both are necessary conditions that produce a depth to my work. This is a relationship between theme, sub theme and layers.

-blatant concept, subtle shift

-blatant form, subtle concept

-blatant act, subtle interactions

-blatant concept, subtle route



Camouflage, 2001.

B. Mystery

Appearances: the real, imagination and everything in between.

-Shadows and the mundane

-Banalities and exceptions

A mystery is constructing a universe of substances, as well as hints toward paths of exploring its terrain in a meaningful manner. A play on the appearances of substances crossed with the imagination's tasks when it meets the impermanence of things.

Appearances are often laced with the potential for problems or questions.

Mystery is a concern of appearances, consistency and ruptures. When the relationship between expectation and appearance becomes even slightly askew, there is something of a mystery.

It is the entrance of "what is this?"

This is a matter of certainty encountering a surprise, of expectation meeting a problem.

The difference between mystery in shadow and mystery of the mundane pivots around their relationships with timing, attention and intent.

With the mundane, there is a mystery of objects that seem to barely exist. Banalities and peripheral objects.

The mystery of the mundane comes about through experiences of distance, of being excluded from a set of banalities that begin to appear as curiosities. Being outside the condition of certain banalities or the curiosity of their use/twist on their use provokes mystery.

Shadows.

Humans and animals, Lightness and dark

Shadows create the possibility of hiding as well as the potential for surprise and discovery.

Humans, for the most part, distrust the dark and find security in the light.

Animals take refuge in the dark and are vulnerable in the light.

Mystery and painting.

I court the mundane and shadows as terrain for investigation as well as their use in arranging mystery. I see this interchange as building off my thoughts on implication and explication.

C. Noise

- Blaring noise, static
- Repetition, displacement, stammering
- Surface, light, color
- Speed and stasis
- Noise as signal, as resonance

Three conditions of noise necessary to produce a visceral response:

1. Outburst: the disruption. Impact of optical seduction, annoyance or both. Surface, light and color.
2. Harmony: Context. If noise is blasted full volume for too long it inevitably decays, it consumes itself. Harmony is the orchestration of the blatant, the static and a sense of rhythm. Beats. Harmony is encouraging noise into a direction.
3. Reverb: Resonance. This is the condition of optical resonance. It is the flux and flow of color, layers, repetitions and speed of the image. Stammering of image flow, a play between stasis and speed. Resonance is the fleetingness of images, the flicker of permanence and impermanence. It is the lasting strength of painting.

D. Complexity

- Codes of vision and codes of language
- Veils upon space upon structure upon meaning
- Abstraction, simulacra, replica, simulation

Codes are a means, not an end. They are a means of extension and by their nature exclusion.

Systems are a means, not an end. They are devices used to construct networks of production and comprehension.

Complexity as a device in painting plays several roles.

Immediately, there is complexity of layers, of intricacies and interconnections.

At the outset, I think of complexity as the accumulation of codes upon other codes that appear difficult when taken in their entirety. Simultaneity becomes complicated.

Complexity is a device of delay. Delaying the message, extending the context and content through codes acting on and through their resources. This is the folding of meaning into inclusion produced through codes that are built on exclusion. It requires the working knowledge of forms, history and the influence these have on each other.

E. Beauty and the Sublime

- Conditions of frivolity
- Conditions of excess
- Beauty in service, tradition of the sublime
- Implication/Explication + Mystery + Noise + Complexity

The tradition of the sublime: the belief in something higher, beautiful and overwhelming through fleeting experiences of the everyday and the extraordinary event. It is the inkling comprehension of harmonies and orders of things at work. This is a sense of faith prompted by the interactions between the beautiful and the unknown. Making use of the dynamics of implication/explication, mystery, noise and complexity is always dependant on a sense of belief in working towards life beyond the work itself. It is a sense of belief that is neither a beginning nor end. It is always on the move. Belief in the sublime creates the purpose of working toward something; it is a condition that prompts restlessness and investigations without the need for closure.

It is a condition of faith.

An inexplicable sense of awe, of order and resistance acting through each other.



Camouflage Serial, 2001.

Deleuze: Thought and Flow

-Rhizome and Fold

Gilles Deleuze has become something of a philosophical role model for my practice.

The line system (or block system) of becoming is opposed to the point-system of memory. Becoming is the movement by which the line frees itself from the point, and renders points indiscernible: the rhizome, the opposite of arborescence; break away from arborescence. Becoming is an anti-memory.

Gilles Deleuze Felix Guattari

In thinking about my work as an investigation, there is the necessity of forming bonds, of finding who is thinking/writing/speaking about or through similar terrain in ways that could prove to be useful. With Deleuze, this influence has come in several forms but primarily through his thoughts on rhizome and concepts of the Fold.

I have learned from Deleuze to cultivate the capacity of thinking philosophy, flux, abstractions and art history in the same breath. This adopted method allows for thought to think in terms of simultaneity, through the flows of potential, the useful and useless. Excess and economy, beauty. It is a way of thinking outside the standards of dichotomies, methods built solely around either/or functions. At the other pole is the resistance of nihilism through thought thinking in terms of lines moving and intersecting, thought is building and picking up speed.

Rhizomatic thought is not interested in ends or beginnings. Rhizomes are interested in thought that flows. It is a method that is for connections, movement and development. This is proceeding in the middle, through middle ground; thinking as the development of the connections of subjects and qualities without an end.

*Gilles Deleuze, Felix Guattari, *A Thousand Plateaus*, (University of Minnesota Press, 1987) p. 294; Becoming intense, Becoming Animal, Becoming Imperceptible.- trans

Under the sign of camouflage: Military, hunting, aesthetic camouflage

- Deception/delay of perception
- Violence
- Discipline/order/the group/strategy
- Protest
- Irony
- Fashion
- Play

Shifts in the sign of camouflage:

1. In the beginning, there is camouflage designed for the purpose of hunting and for the military. Both forms are developed from observing the natural progression of animals, as the need to go undetected becomes a matter of survival. Predator and prey become camouflaged: the predator as a means of taking advantage of the element of surprise, the prey to resist the gaze of the predator.

Site specific. In the early 20th century, camouflage was largely put to use by the military to disguise perception from the air and the sea. The elements necessary to mask the base, the road and the ship are dependant on the terrain and the flux of natural elements that surround them. When the body comes into question, as in the case of direct encounters with opposition, the effective use of camouflage folds the necessity of the elements of surprise and survival.

2. Counter-culture. Unpopular military actions.

1960-70s Counter culture protests, questioning the validity of government sanctioned actions. Camouflage is shifted to the status of an emblem of violence and domination; it is appropriated and used as a means of protest via parody and irony. This is a matter of ownership.

3. The uniform. Identity and play.

The generation that would grow up after the early 1970s would have a different notion of camouflage. This generation would come of age having knowledge of war only as abstractions. War becomes indirect, remote and unthinkable.

Camouflage becomes adopted into popular culture in the form of a uniform, the outfit for those who would “play war.” Distance from the original case of camouflage, the uniform is still laced with implications of the referent.

4. Resurgence of camouflage. Popular culture and military action.

Desert storm. A new camouflage enters the vernacular as a means of nationalistic support. Soldiers who grew up playing video games are recruited to fly missions. Technological shifts to simulate conditions of the videogame screen. Fast forward: the fashion industry adopts camouflage, sometimes standard camouflage and sometimes camo with a design/aesthetic twist. Fashion photography plays off the similarity between the clothing worn by the model and a nearness to the pattern that is the background. This is folding camouflage as a referent within high fashion as well as parody through the fashion photograph.

In popular culture, the influx of camouflage has come in many alterations. Color schemes have shifted from standard earth tones to plastic bubble-gum pop combinations. Patterns have been modified to reference videogame structures, pixels and other standard codes of pop culture.

Summer of 2001, camouflage was declared “out” by high fashion. A new breed of camouflage began to appear a couple of months before in shopping malls, Target, Wal-mart, etc...

There is a rift here...

Typically, the relationship between high and consumer fashions follows a pattern where popular fashions appear in a simulated form for the consumer markets at least one year removed. But due to the history of the shifting use of camouflage, the relationship is reduced to a more subtle exchange of style.

Camouflage is not limited to just clothing. It appears on mundane objects and accessories as well: air fresheners, bags, scarves, cars, toys, etc... Regular camouflage, aesthetic camouflage, bubble-gum-pop-encoded camouflage. While this became the new commodity of camouflage in shopping malls, the hunting camouflage industry was playing off consumer’s assumption that the use of digital photography and complexity of image patterns meant “high tech camouflage” is more effective.



Small Camouflage, 2001.

Camouflage

June 3, 2001, Evening

Alyssa and I have been in Montreal for two nights now. Tonight we were walking down a street, window-shopping en route to our room. We came across a store that sold fashionable women's clothing, and in the window were three handbags made from standard military camouflage but they were covered with glitter and sequins.

Accessories for fashionable camouflage outfits.

Little camouflaged jewels.

This is so strange.

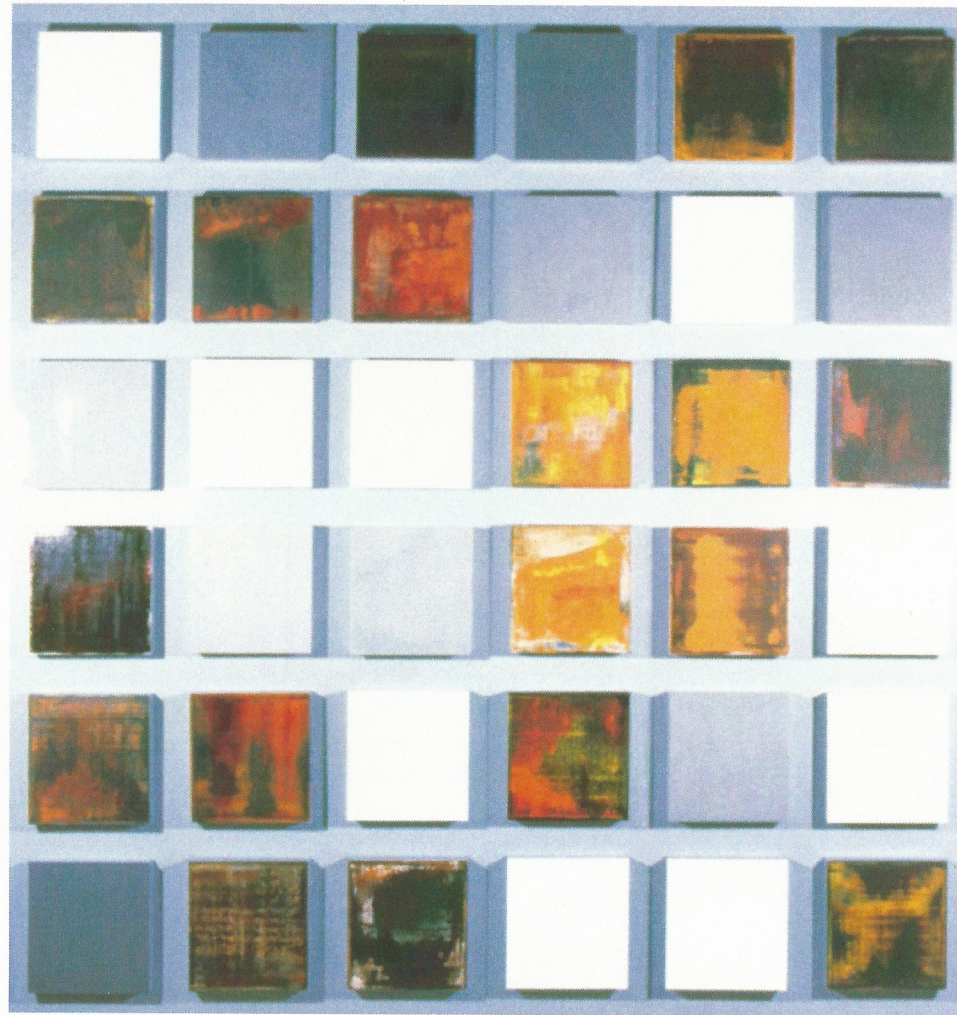
I wonder if it is possible to make intimate abstract camouflage paintings?

The introduction of camouflage plays a pivotal role for my work. This development is a movement from abstraction rooted in abstract thinking/abstract concepts to work that could navigate and talk about some of my interests and concerns with perception and thought through tangible objects. The presence of camouflage is always accompanied by a sense of something that is lurking. A small camouflage painting might seem like an intimate abstraction, but it is always accompanied by the weight of implication: latent violence, domination and control.

Initially, the construction of modern camouflage as a strategic pattern is derived from the development of painting techniques that explore the idiosyncrasies and limitations of perceptions field of vision.

Camouflage and painting meet again.

The work I made before the camouflage paintings developed through thinking about the act of perception, primarily the systems and tools humans construct for purposes of orientation, knowledge and certainty. I was interested in investigating some of these areas of thought and making abstract paintings as a response to what I was finding, interpreting or misinterpreting along the way.



Numbers in the Dark, 1999.

I would borrow topics and elements from art history, from sign systems, concepts and diagrams taken from a range of subjects/practices I found relevant to my curiosities about the relationship between perception and thought.

Some of the subjects/themes used included:

- Alchemy
- Mathematics/physics
- Myths
- Semiotics/Philosophy
- Light, fire, the grid, smoke and mirrors and monsters

This work was organized around removing diagrams, images and codes from their original context and reorganizing them into a play as abstract paintings. I intended for a shift or a blurring (literally and figuratively) of concepts and subjects as a way of burying them in abstraction. I didn't want this to be a direct representation of what I was reading.

I started working with camouflage in the winter of 2000/2001.

Human made camouflage. It was important that my work be developed from camouflage made by people learning from examples of nature. My interest in camouflage came through thinking of it in terms of a simplified, systematic representation of the landscape. Of notions of perception, environment and visual codes. Traditional military camouflage as something of a generic system in comparison with hunting based camouflage that is designed based on the differences of animal and human optics.

Art, Method and Thought

Philosophy is a means, not an end.

Theory is a means, not an end.

Intuition is a means, not an end.

Intuition is an action taken with the intent that the outcome will provide the potential for a response.

Thought does not believe in ends.

Thought is transitory in its nature.

Thought makes use of codes, systems, philosophy, theory, and intuition as guides to and through the flow of intensities.

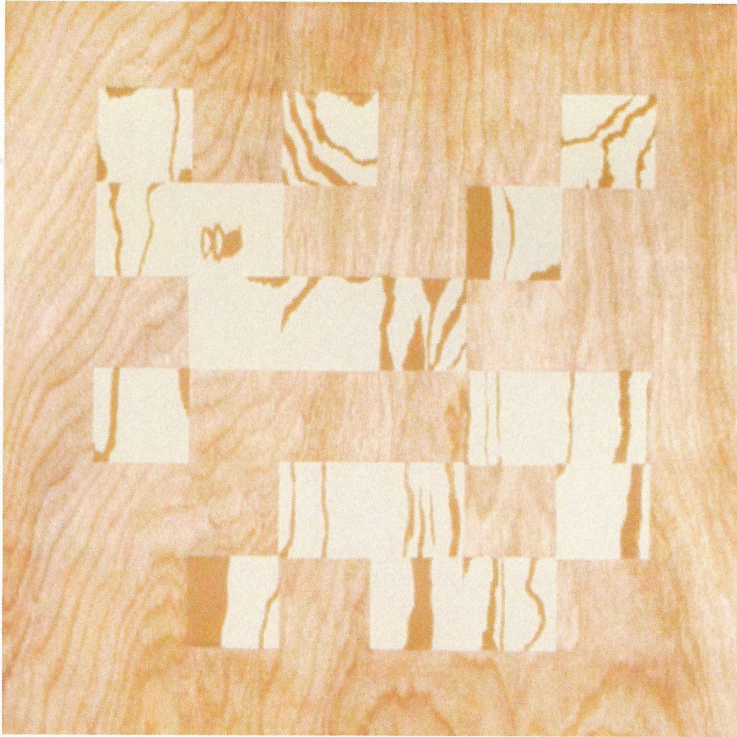
Seduction.

Subtle acts of displacement.

Disruption of the grid.

Construction of the flow of thought. Speed and movement of thought are vitalities of the investigations.

An end is reached only when no other work need or can be done.



Wood Grain Diptych, 1999.

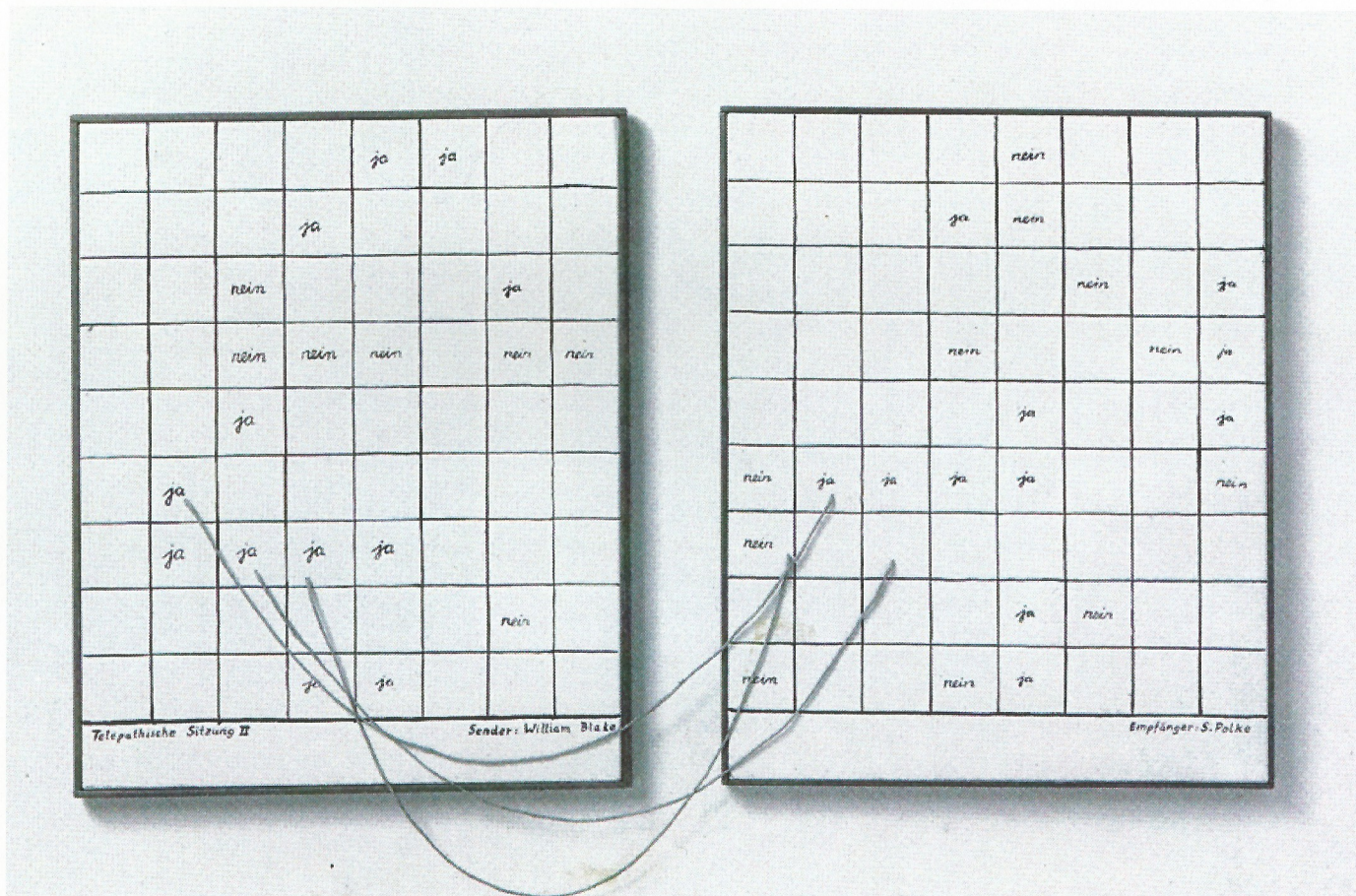
Belief and Fear

Three important axioms have developed a base for my investigations. They are built off what some call “Hard-wired” sensibilities in humans. These senses come in layered forms where there are direct experiences of these concepts as well as thinking and speaking through metaphor.

1. Humans have a need to have belief in something higher than themselves. Something or someone is in control. This comes in the form of religion with belief in deities, belief in government, belief in goodness, belief in spirituality, belief in technology, in science and mathematics. Even the nihilist and the pessimist are equipped with sets of beliefs. This is the belief in something acting as a guiding principle, a motivator, a goal and a reason.

2. Humans are born with a fear of heights. This is the fear of groundlessness. Fear of the void, of uncertainty, of not knowing. The fear of heights principle forms a direct correlation with the necessity of belief. As long as I am fearful, I have to have the belief in something so that I will not be destroyed. This is fear that comes in the form of anxiety. It is partially influenced by the conditions of the body in space, but mostly this form of fear is constructed by the mind, by psychological conditions that spin fear upon fear.

3. Humans are equipped with a fear of serpents. Out of the three axioms, this one seems to me to be heavily invested with metaphorical overtones. This fear is not built around the notion that as humans we are all afraid of snakes or dragons or reptiles or creepy crawlers, it is built around the fact that there is a situation where the presence of something tangible but not wholly discernable is posing a potential threat against my being. In distinction with the fear of heights pivoting around the fear of groundlessness, the fear of serpents implies the condition of fear we would call dread. Dread is the form of fear of that tangible and potential opponent being capable of inflicting harm upon my body. This is fear in the sense of waiting.



Sigmar Polke, *Telepathic Session II* (William Blake - Sigmar Polke) 1968.

Sigmar Polke and Gerhard Richter

I would consider Sigmar Polke and Gerhard Richter to be two painter's painters, each for different reasons though. Both have been very influential for me, both have served different purposes and needs.

Sigmar Polke

I was initially drawn to Polke's work because of its alchemical overtones. Mad scientist + absurd soothsayer as a contemporary painter. Because of Polke, I have often wondered what it really means to be proclaimed (or proclaim oneself) a modern day alchemist. Polke as an introduction into the practice of painting and the absurd, to the practice of an artist as storyteller of the sublime through history, fables, humor and poisons.

Polke as the 10th planet.

Commanded by higher beings to paint constructivist abstractions.

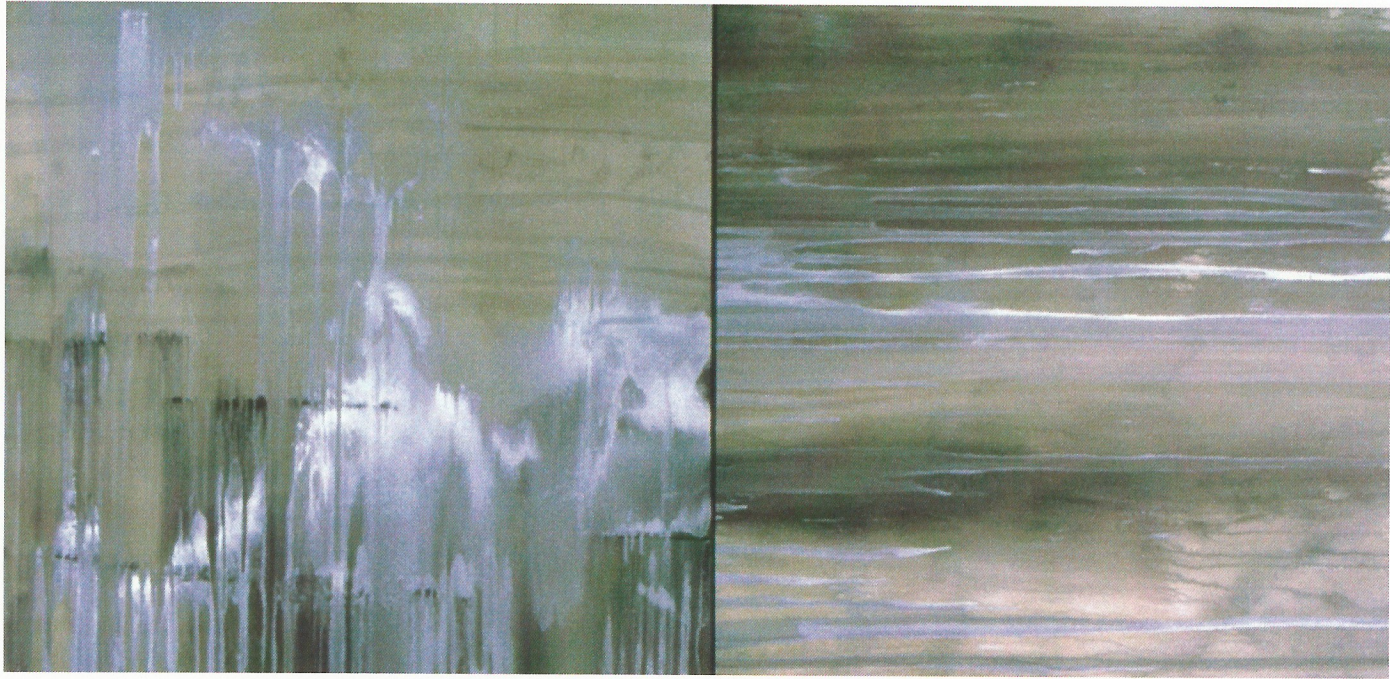
Polke as what?

Sender— — — —Receiver drawings, 1999

Polke was a direct inspiration for the first body of work I produced upon entering graduate school: the *Telepathic Drawings (sender-receiver)*.

The *Sender-Receiver* drawings developed in response to Polke's *Telepathic Session II (William Blake - Sigmar Polke)* 1968. Polke's work played off channeling poetic spirits and establishing links on a grid through invisible yes/no questions and answers. It was this connection with the apparition, with the invisible-other that would influence the thoughts behind my telepathic drawings.

I had envisioned a relationship between myself and my potential viewer as the ground for producing two drawings simultaneously. The intentionally touched drawing and the intentionally untouched. This thought was a play on the dynamics between one figure (the maker or the viewer) as being always absent from a dialogue, but establishing a metaphorical link that lived through the work itself.



Telepathic Drawing (Sender - Receiver), 1999.

The drawings: The process of making these drawings was rather direct. There would be two pieces of paper on the wall, stacked vertically. The top drawing (sender) would be worked directly leaving the bottom(receiver) to catch the debris from the top work. The sender would be the touched drawing, the work constructed through the directness of touch. The receiver would then be the drawing that took on the role of the imagined viewer, it would be intentionally untouched, receiving the “message” from the sender drawing. The process of transmission of media becomes a metaphor for the transmission from myself to the unknown viewer.

Gerhard Richter

- Beauty, the banal, history
- Detachment and control
- Resistance of Ideology

As with Polke, my introduction to Richter came through seeing reproductions of his work. Slides, magazines, books etc... Richter’s influence at the beginning came through the seductive quality of his paintings. His work, abstract, figurative or something of a hybrid always appeared absolutely beautiful in reproduction.

But seeing Richter’s work in person provokes a remarkably different experience.

Ice cold.

Feelings of the control over the production of his paintings produces an overwhelming sense of detachment. The levels of skepticism and distance felt viewing his work in person contrasted with the seductive quality of the paintings through reproduction is an incredible shift. I think this isn’t a matter of expectation being subverted but the presence of the real in comparison with the reproduction becomes unnerving. After the paintings, the influence of Richter comes through his writing and thinking about the conditions of belief relevant to the practice of painting, conditions of art, philosophy and the

world. Richter's thoughts on the relationship between belief, art and ideology are of particular interest to me. This is the influence of constructing beliefs and conditions for work through the combination of perspective and critical thinking.

From Gerhard Richter: *The Daily Practice of Painting*, writings 1962-1993 Notes, 1988

3 January 1988.

Art is the pure realization of religious feeling, capacity for faith, longing for God.

All other realizations of these, the outstanding human qualities, abuse those qualities by exploiting them: that is, by serving an ideology. Even art becomes "applied art" just as soon as it gives up its freedom from function and sets out to convey a message. Art is human only in the absolute refusal to make a statement.

The ability to believe is our outstanding quality, and only art adequately translates it into reality. But when we assuage our need for faith with an ideology, we court disaster.

Gerhard Richter



Techno-Flage 9, 2001.

Techno-Flage:

Techno-Flage was a body of camouflage based paintings developed in the spring of 2001 as a response to the intersection of camouflage, contemporary culture, philosophy and fashion. The name “Techno-flage” is derived from a fashion/novelty based camouflage that appeared in shopping malls around the turn of the millennium. This camouflage is rooted in techno-culture’s pushing the idea of pixilated camouflage as an evolution of the style of the uniform. The forms used to construct Techno-flage aren’t pixels though, they are more than a little reminiscent of the dinosaurs of early video game culture. It is a play off Atari-style videogame nostalgia-kitsch.

When the Techno-flage paintings were in an early stage of development, I was very interested in dynamics between high fashion, consumer fashion and advertising. Specific strategies of fashion photography and some devices of advertising, the mask of high fashion and its simulation in consumer fashion. The paintings would not invest themselves with the responsibility of critique of the consumer outright, nor would there be a direct parody of people who are hunters or affiliated with the military.

The concerns of this group of paintings were to recode, to reconfigure some of the aspects that have come together (fashion, consumer products, camouflage industry, techno-culture, electronic music) to resituate camouflage in a sphere that fluctuates and compounds meaning within a philosophical and poetic context. Visceral intensities of color, light, and compression: noise as a condition of resonance, beat and division. I am for complexity that mingles appearances with substance. My interest wasn’t to make what I dreamed would be ‘the new camouflage,’ rather it is an interest in making use of the history of camouflage and folding the shifts of meaning onto themselves. Disruption. The goal is to displace linear notions of camouflage into a conceptual ground that is capable of speaking simultaneously of nature, perception, delay, strategy and abstraction. Through this production, the implications of control, play and violence are always present as sub themes. I am interested in investigating the play of concepts of camouflage in the context of codes and patterns folded through time. The important points between the shifts of meaning in the case of camouflage: nature/landscape, signifier of protest or support, identity/play of the uniform, extension of play into layers of aesthetics, fashion, extension of meaning through implication.



Doppelcamoufliers (detail), 2002.

Conclusion: Gestures, Patterns and Building better robots

Toward new investigations and new work.

A gesture is a trace of fluidity, a flow. It is the result of an act, a deliberate movement. It is a sense of being that exists in constant tension: it is neither formless nor form proper; it is something between the two. A gesture is residue; it is the unique remnant of spontaneity.

What is the use of a systemic gesture?

A Mantra? Canned chance? A routine?

In fashion photography, there is a device that plays with the relationship between the body and environment in a manner reminiscent of camouflage. The device involves clothing the model in patterns that resemble the interior of the room with subtle differentiations between the patterns. This is a technique that produces tension between figure and ground within the advertisement. It is a tension between the uniqueness of the model and the condition of becoming imperceptible. Blending with the architecture.

January 23, 2002

I heard a program on the radio tonight about technological innovations in methods for exploration and surveillance through designing robots based on animals and insects. The idea is to investigate the changes in animal and insect physiology as they have developed out of necessity and to see how their physiology influences the ways they gather and transmit information without being detected. The robots are constructed not out of abstract concept, but through the developments of evolutionary processes as a point of departure. This is using nature to build better robots.

Links: Deliberate acts, Efficiency, History, Tension.

Natural-Synthetic-Conceptual.

The intersections between gestures, patterns and the motives for the construction of automatons plays on the shift from uniqueness of the natural to the usefulness of the synthetic. The exchange is not one-sided. This is a flux of essences and compressions that problematize bodies and thought. With this exchange comes the potential condition of failure to differentiate what one needs to know from what the machine can do.

Pattern as play: compression of the subject and environment.

The tension of peripheral images composed to displace appearances.

Gesture as production: the life of performative acts and allusions.

The tension between spontaneity and pattern.

The tension between efficiency and the unusable, unassimilated excess.

The tension between appearance and disappearance.

Movement, forgetfulness, resonance of the conditions that cause tremors of time.

This is not an end.

This is another shift.

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Jacob Lunderby
Techno-Flage 9 2001



Oil, Mixed media on camouflage fabric
48 x 48 in.

Jacob Lunderby
Logic of the Fuzzy 2002



Oil, Mixed media on wall paper on panel
60 x 80 in.

Jacob Lunderby
MFA thesis, Spring 2002



Jacob Lunderby
Techno-Flage 4 2001



Oil, Mixed media on camouflage fabric
48 x 48 in.

Jacob Lunderby
Camoudoppelgängers (Pollock drips) 2002



Oil on canvas, camouflage fabric, glass
45.5 x 192 in.

Jacob Lunderby
MFA thesis, Spring 2002



Jacob Lunderby
Techno-Flage 5 2001



Oil, Mixed media on camouflage fabric
48 x 48 in.

Jacob Lunderby
Ikarish 2002

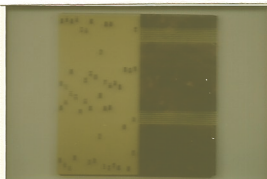


Oil, Mixed media on wall paper on panel
30 x 30 in.

Jacob Lunderby
MFA thesis, Spring 2002

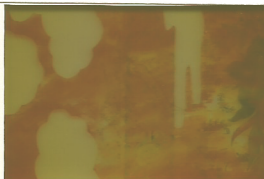


Jacob Lunderby
Techno-Flage 8 2001

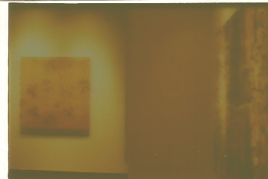


Oil, Mixed media on camouflage fabric
48 x 48 in.

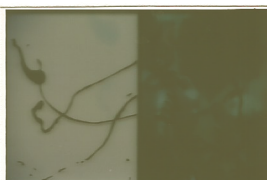
Jacob Lunderby
Ikarish (detail)



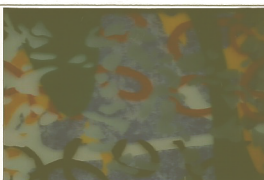
Jacob Lunderby
MFA thesis, Spring 2002



Jacob Lunderby
Camoudoppelgängers (detail)



Jacob Lunderby
Logic of the Fuzzy (detail)



Jacob Lunderby
Techno-Flage 4 (detail)

